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THE CLEVELAND MUSEUM OF ART

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MASTERPIECES
OF ART

FROM THE NEW YORK
AND SAN FRANCISCO
WORLD'S FAIRS

THE
CLEVELAND MUSEUM
OF ART

FEBRUARY 7 THROUGH MARCH 7

1940

MASTERPIECES
OF ART



12. JAN VAN EYCK, *Virgin and Child*

MASTERPIECES OF ART
FROM THE NEW YORK
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I. AELBRECHT BOUTS, *The Annunciation*

10/9/67

FOREWORD

The Trustees of The Cleveland Museum of Art are happy to be able to present to the public of Cleveland and Northern Ohio an exhibition of sixty-eight of the masterpieces of art shown during the past year in New York and San Francisco. By special arrangement, the group of pictures from New York has been supplemented by twenty-three canvases shown in San Francisco and by the works of art lent by The Cleveland Museum of Art and by Cleveland collectors to both Fairs.

WILLIAM M. MILLIKEN, *Director*

Transfer

NOTE: For more detailed information on the paintings from New York, see William R. Valentiner and George Henry McCall: *Catalogue of European Paintings and Sculpture from 1300-1800, Masterpieces of Art, New York World's Fair*, New York, 1939; on the paintings from San Francisco, see Walter Heil: *Official Catalog, Masterworks of Five Centuries, Golden Gate International Exposition*, San Francisco, 1939. The present catalogue has been compiled largely from the above sources. For the use of six of the halftones, we are indebted to Art Associates, Inc.

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LENDERS TO THE EXHIBITION

PUBLIC COLLECTIONS

- Rijksmuseum, Amsterdam, Holland*
Musée Royal des Beaux-Arts, Antwerp, Belgium
Municipal Museum, Amsterdam, Holland
National Gallery, London, England
National Gallery of Victoria, Melbourne, Australia
Musée du Louvre, Paris, France
The Cleveland Museum of Art, Cleveland, Ohio

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The Estate of John L. Severance, Cleveland, Ohio
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CATALOGUE OF THE EXHIBITION

NOTE: *The names of the artists are arranged alphabetically. Pictures illustrated are so indicated.*

BOUTS, AELBRECHT

FLEMISH, 1460?-1549

Second son of Dirk Bouts, born probably in Löwen, where he died; doubtless trained under his father. He married twice, in 1481 and 1491. In his compositions he followed closely the style of his father, but the execution of his paintings is less precise and the colors are lighter in key.

1 *The Annunciation*

ILLUSTRATED, FRONTISPIECE

Painted about 1480. There are two other versions by this artist of the same subject, one in the Kaiser Friedrich Museum, and a second at Leningrad.

Panel: 19¾ x 16¾ inches.

LENT BY THE ESTATE OF JOHN L. SEVERANCE, CLEVELAND

COLLECTIONS: Von Kramm-Sierstorff, Driburg; Eugen Schweitzer, Berlin; Knoedler Galleries, New York.
From the New York World's Fair.

BUYTEWECH, WILLEM PIETERSZ

DUTCH, 1585?-1624

Son of Pieter Jacobsz Buytewech, candlemaker; born in Rotterdam. He was married in Haarlem in 1613. In 1616 he returned to Rotterdam. He worked in the style of Dirk Hals and Esaias van de Velde, and must have been in close relationship with Frans Hals in Haarlem. His paintings are very rare, and have been rediscovered only in recent years. He was also a noted engraver and etcher. He made his will in 1624, and his widow sold their house in 1627. He was one of the finest genre painters of the Frans Hals period in Holland.

2 *The Ordeal of the Rose*

Painted about 1616. According to the coat of arms on the *grille*, and the dog holding a rose in its mouth, alluding to his crest, the youth at the left is a member of the van Duyvelandt-van Rhoon family of Rotterdam. The scene depicts him as a victim of irresolution—the old story that “faint heart ne’er won fair lady.” While he hesitates to offer his hand to the younger sister, she has taken advantage of his indecision and accepted another. The elder sister, anxious to fill her place, resorts to an old Dutch custom with a chance of winning him. Having held two roses behind her back, from which he is to make his choice, she tricks him by crossing her hands, and offers him the rose favorable to herself—much to his further disappointment. When the picture came to the Rijksmuseum, the rosebuds had been painted over, indicating, perhaps, that a later generation of the van Rhoons disapproved of the artifice by which their ancestress had won her husband.

Canvas: 22¼ x 27¾ inches.

LENT BY THE RIJKSMUSEUM, AMSTERDAM

COLLECTIONS: Johan v. d. Linden van Slingeland, 1785; Rijksmuseum, Amsterdam, since 1926.
From the New York World's Fair.

CAPPELLE, JAN VAN DE

DUTCH, 1624-1679

A native of Amsterdam, and son of a dyer; he followed his father's business throughout his life, yet he was the greatest marine painter in Holland during the seventeenth century. As a painter he was self-taught but based his style on that of Simon de Vlieger and other marine painters. The dates on his pictures range from 1649. He was a friend of Rembrandt, who painted his portrait; he was also a noted art collector.

3 *Seascape*

Signed in full.

Canvas: 23 $\frac{1}{2}$ x 26 $\frac{3}{4}$ inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: Jan de Kommer, 1767(?); Miss Jane M. Seymour, Knoyle House, East Knoyle, Salisbury; D. Katz, Dieren. From the New York World's Fair.

CHARDIN, JEAN-BAPTISTE SIMÉON

FRENCH, 1699-1779

Born in Paris; studied under Pierre Jacques Cazes and later with Noël Nicolas Coypel. His ability as a still-life painter was recognized before he was thirty years of age, when he entered the Académie Royale in 1728. About 1737 he turned his attention to figure painting and most of his noted genre subjects follow this date. From 1755 to 1774 he was Treasurer of the Académie. For a time he had rooms at the Louvre with other artists. One of the greatest masters of still-life and genre painting of all time.

4 *Le Bénédicité (Grace before the Meal)*

ILLUSTRATED, PLATE I

One of the masterpieces of the artist, painted about 1740.

Canvas: 19 $\frac{1}{4}$ x 15 $\frac{1}{4}$ inches.

LENT BY THE MUSÉE DU LOUVRE, PARIS

COLLECTIONS: Royal Collections from 1744; Versailles, 1760. From the New York World's Fair.

CLOUET, FRANÇOIS (Workshop)

FRENCH, 1522?-1572

Son of Jehan Clouet; of Flemish extraction, born probably in Tours; held for some time the office of *Valet de chambre* to Francis I, afterwards official painter under Henry II, Francis II, and Charles IX.

5 *Portrait of Jean Babou, Seigneur de La Bourdaisière*

Painted in 1553. Secretary of Francis I, and brother of Cardinal Philibert Babou; Master of the Wardrobe to son of Francis I, Henry II, and to Francis II; Governor of Touraine; Grand Master of Artillery, 1567, and Councillor of State, 1569. His wife and his six daughters were known as the "Seven Capital Sins" on account of their beauty. He died in 1569.

Panel: 12 $\frac{1}{2}$ x 9 inches.

LENT BY THE MUSÉE DU LOUVRE, PARIS

COLLECTIONS: Jean-Baptiste Colbert de Torcy; François Roger de Gaignières, 1717. Comes from a collection of portraits assembled by Louis XV at the Cabinet des Ordres du Roi, situated at the Grands Augustins, Paris; taken in 1792 to the Musée des Monuments Français, where it remained until 1817.

From the New York World's Fair.

CONSTABLE, JOHN

ENGLISH, 1776-1837

Born in East Bergholt, Suffolk; died in London. Almost exclusively a landscape painter. To the artist's father belonged the watermills of Dedham and Flatford which figure frequently in his paintings. In London, he studied at the Royal Academy, of which he became an Associate in 1819, and a Member in 1829. English and Continental European landscape manners were blended in Constable's individual style which amalgamated the classical sweep of Claude Lorrain, the romantic imagination of Jacob van Ruisdael, the sound artistic realism of the English school of water color landscapists, and the compositional skill of Gainsborough. His free employment of the spatula in the application of color and his use of dotted high lights to add brilliance to his landscapes were technical innovations which increased the vitality of his pictures. Although his paintings exhibited in the Paris Salon of 1824 created a sensation with the public as well as the French artists, only within comparatively recent years has the work of Constable been given its due place as the climax of the English landscape school.

6 *The Salt Box, Hampstead Heath*

ILLUSTRATED, PLATE II

This is possibly the picture entitled "Hampstead Heath" which was exhibited at the Royal Academy in 1821. Constable lived for some years at Hampstead, outside of London, and he and his wife, who died at Hampstead, are buried there.

Canvas: 15½ x 26½ inches.

LENT BY THE NATIONAL GALLERY, LONDON

COLLECTION: Miss Isabel Constable, by whom the picture was presented to the National Gallery, 1887.

From the Golden Gate International Exposition, San Francisco.

CUYP, AELBERT

DUTCH, 1620-1691

Born in Dordrecht, and studied under his father, Jacob Gerritsz Cuyp. His pictures date from 1639, and comprise chiefly portraits, mainly of children, animals, landscapes filled with the glow of high summer, winter pieces, night pieces, scenes on the Rhine and the Maas. Characteristic is the warm golden atmosphere of the landscapes of his developed period. The paintings of his earlier period are under van Goyen's influence and hence pale in tone. Jacob van Ruisdael, Hobbema, and Cuyp were the leading landscape painters in Holland in the Rembrandt period.

7 *Cows and Herdsmen in a Landscape*

Signed below on the right: A. CUYP. Characteristic of the master's middle period and of his best work.

Panel: 23 x 28½ inches.

LENT BY DR. C. J. K. VAN AALST, HOEVELAKEN, HOLLAND

COLLECTIONS: Duke of Leinster; Frank Partridge.

From the New York World's Fair.

DAVID, JACQUES LOUIS

FRENCH, 1748-1825

Born in Paris. Studied under Vien, a leader of the Neo-classicists. Received the Prix de Rome in 1774, where he stayed until 1780, and then returned to Paris. Became an academicien in 1783, and acquired a conspicuous name during the French Revolution, when he painted his finest pieces. He destroyed the Academy in 1793 and removed his rival painters. He is noted for his vast canvases representing subjects from ancient Greek

and Roman legend or history, usually with moral or patriotic implications, also for contemporary historical subjects, and for portraits combining unusual historic and aesthetic qualities. He narrowly escaped the guillotine, although generally in favor with the revolutionaries. He paid court to Napoleon, and after Waterloo he finished his life in exile in Brussels. He created the Empire style and had a considerable influence on the following generations by again introducing classical tendencies into French art.

8 *Portrait of the Marquise d'Orvilliers*

ILLUSTRATED, PLATE V

Signed and dated 1790. Jeanne Robertine Riliet (1772-1862) was eighteen years of age when this portrait was painted. She was the daughter of a Genevan collaborator of Necker and the wife of a petty official who was created Marquis d'Orvilliers. This portrait ranks with those of "Monsieur Seriziat," "Madame Seriziat," and "Madame Recamier," all in the Louvre, for quality.

Canvas: 49 x 37 $\frac{3}{4}$ inches.

LENT BY THE MUSÉE DU LOUVRE, PARIS

COLLECTIONS: Marquise d'Orvilliers; Marquise de la Tour du Pin; Comte P. de Turenne; Comtesse Robert de Fitz-James, until 1923.

From the New York World's Fair.

9 *Portrait of Mlle. Dugarçon*

ILLUSTRATED, PLATE IV

Mlle. Dugarçon, a member of the Talma Troupe at the Comédie Française, is here represented as Andromaque in Racine's play of that name.

Canvas: 20 x 17 $\frac{1}{2}$ inches.

LENT BY THE ESTATE OF HENRY G. DALTON, CLEVELAND

COLLECTIONS: Baron Gros, 1835 (Sale Cat. No. 127); Augustin Alexandre DuMont, 1801-84; Mme. Audard.

From the Golden Gate International Exposition, San Francisco.

DEGAS, HILAIRE GERMAIN EDGAR

FRENCH, 1834-1917

Born in Paris. He was the son of a Paris banker and in 1855, as a youth of twenty-one, he abandoned law to enter the École des Beaux-Arts and later the studio of Lamothé. Against family opposition Degas pursued his desire to be a painter, until ultimately his father made him financially independent, so that for the rest of his life he was able to devote himself to art. It is an interesting fact that both Cézanne and Degas, two of the most individual painters of the French tradition, should have been able to pursue their courses in art untroubled by economic worries. Degas revered the past and drew consistently upon his predecessors. He applied his talents to the most commonplace subjects of life around him, to ballet dancers, jockeys, washerwomen, and nudes. From this great roster of simple folk, he created a world of magnificence—a world of animated drawing and shimmering light. Together with Cézanne, he had much influence on future painting.

10 *Portrait of Degas and His Friend Valernes*

ILLUSTRATED, PLATE VI

Probably painted about 1865.

Canvas: 45 $\frac{5}{8}$ x 35 inches.

LENT BY THE MUSÉE DU LOUVRE, PARIS

From the Golden Gate International Exposition, San Francisco.

DÜRER, ALBRECHT

GERMAN, 1471-1528

Born and died in Nuremberg. Worked in his father's goldsmith shop, and was then apprenticed to Michel Wolgemut. In 1490 he left Nuremberg, and traveled for four years. He returned to Nuremberg, married Agnes Frey, and went to Italy. In 1495 he was in Nuremberg again, where he remained for ten years, during which period his best work was designed for engravings. In 1505-6 he went to Venice. His chief paintings were produced from 1507, after his return to Nuremberg, until 1520, and are unequalled in their fullness of invention although lacking in a pleasing sense of color. In 1520 he went to Antwerp and met Erasmus, and stayed in the Low Countries for a year. His masterpieces are in the graphic arts: drawings, woodcuts, and engravings. He is regarded as the great typical exponent in art of German thought.

11 *Portrait of a Woman*

Drawing in black chalk, with greenish washes. Dated 1505, monogram. A Slovenian peasant, drawn during the artist's second journey to Italy.

Paper: 13 $\frac{5}{8}$ x 10 $\frac{3}{8}$ inches.

LENT BY MR. FRANZ KOENIGS, HAARLEM, HOLLAND

COLLECTIONS: Heinrich Wilhelm Campe (1770-1862); Eduard Viewig; Heinrich Viewig; Dr. Max Eisler.

From the New York World's Fair.

EYCK, JAN VAN

FLEMISH, 1385?-1441

Born in Maaseyck, Holland. In 1422 Jan was engaged as *Valet de chambre* in the household of John of Bavaria at The Hague; in 1426 he left Holland for Flanders and entered the service of Philip III, Duke of Burgundy; soon afterwards he moved to Lille, and in 1428 went to Portugal. While at Lisbon he painted the portrait of the Infanta Isabella, the betrothed of Philip, and the following year returned to Bruges. He afterwards worked at Ghent on the famous altarpiece left unfinished by his brother Hubert. He died at Bruges, and was buried in the Church of St. Donatian. Greatest of the fifteenth-century Flemish masters, and founder of the School of Bruges.

12 *Virgin and Child (The Ince Hall Madonna)*

ILLUSTRATED, FRONTISPIECE

Painted in 1433, a year later than the celebrated altarpiece at Ghent. Signed: COMPLETV ANO D. MCCCCXXXIII P. IOHEM DE EYC BRVGIS; also inscribed: ALS JXH XAN (As well as I can). First recognized as the work of Jan van Eyck by G. F. Waagen in his *Treasures of Art in Great Britain* (vol. III, p. 249), published in 1854; previously it had been labelled "Dürer"!

Panel: 10 $\frac{3}{8}$ x 7 $\frac{5}{8}$ inches.

LENT BY THE NATIONAL GALLERY OF VICTORIA, MELBOURNE, AUSTRALIA

COLLECTIONS: Henry Blundell (1724-1810); Ince Hall, Lancashire; Charles Robert Blundell (d. 1837); Thomas Weld-Blundell; Charles J. Weld-Blundell of Ince.

From the New York World's Fair.

FABRITIUS, CAREL

DUTCH, 1624-1654

Born in De Beemster, near Amsterdam, and was killed in the explosion of a powder-magazine at Delft, Oct. 12, 1654. Shortly after his marriage, about 1641 he settled at Amsterdam, and studied under Rembrandt, of whom he was the most notable pupil. In 1650, eight years after the death of his first wife, he went to Delft, and married there

for the second time. Vermeer was probably his pupil at Delft. Characteristic of his style is his placing of dark figures against a light background, reversing thus a method equally characteristic of his master who usually lights his figures strongly against a dark background.

13 *Portrait of Rembrandt*

ILLUSTRATED, PLATE VII

Painted about 1648. One of the rare portraits of Rembrandt done by one of his pupils, which should be compared with the many self-portraits by Rembrandt.

Canvas: $14\frac{3}{4}$ x 12 inches.

LENT BY DR. C. J. K. VAN AALST, HOEVELAKEN, HOLLAND
COLLECTION: Otto von Wesendonck, Berlin.
From the New York World's Fair.

FALCONET, ETIENNE MAURICE

FRENCH, 1716-1791

Born in Paris. First apprenticed to a cabinet-maker, but interested himself in modelling during his leisure hours, through which he came under the notice of the sculptor Lemoyne, who made him his pupil. At the invitation of Catherine II he went in 1766 to St. Petersburg, where he executed a colossal statue of Peter the Great. In 1788 he became director of the French Academy. He is celebrated for his beautiful figurines in marble.

14 *The Dancer with Castanets*

Made about 1765.

Marble statuette: height 14 inches.

LENT BY MRS. FRANCIS F. PRENTISS, CLEVELAND
COLLECTIONS: Marquis de Juigné, French Ambassador to Russia, 1775; M. Goetz, Paris; M. Perdreau, Paris; M. de Jonghe(?); Edward M. Hodgkins.
From the New York World's Fair.

GERMAN SCHOOL, SWABIAN

C. 1480

15 *The Two Lovers*

ILLUSTRATED, PLATE VIII

By an artist related to Zeitblom, and it bears a very close resemblance to a picture by an unknown Ulm master, No. 35, in the Catalogue of the Staatsgalerie, Stuttgart. The Strassburg Museum possesses the reverse of the Cleveland panel, representing the lovers as skeletons, an interesting example of the macabre idea current in Germany at the end of the fifteenth century.

Panel: $25\frac{1}{2}$ x $15\frac{1}{2}$ inches.

THE CLEVELAND MUSEUM OF ART,
PURCHASED FROM THE DELIA E. HOLDEN FUND AND THE L. E. HOLDEN FUND, 1932
COLLECTIONS: H. Schutzenberger, Mulhouse; Wildenstein Galleries, New York.
From the New York World's Fair.

GOGH, VINCENT VAN

DUTCH, 1853-1890

Born in the rectory of Groot-Zundert in Brabant. He came from a family associated with the art field and before taking up painting he tried his hand as an apprentice to

an art dealer. This work proved to be uncongenial, so subsequently he tried teaching, then preaching the gospel to Belgian miners of the Borinage. At length, after futile efforts to paint at his home, he was persuaded by his brother to go to Paris, where he encountered the stimulating art life of the late nineteenth century in France. Under the guidance of his brother Theo he went to Arles. There he found the brightness of color and dazzling sunshine which he recorded in incomparable manner in his canvases. The nervous disorders which marred the last years of his life were the result of early privations. Critics who attribute the vitality of his creations to this mental disturbance are right on only one score: it heightened his will to achieve.

16 *Self-Portrait*

ILLUSTRATED, PLATE XI

Painted during the Paris Period, March, 1886, to February, 1888.

Canvas: $17\frac{1}{4} \times 14\frac{3}{4}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM

COLLECTION: V. W. van Gogh, Amsterdam.

From the Golden Gate International Exposition, San Francisco.

17 *Flowering Almond Branch*

Painted February, 1888 (Arles Period).

Canvas: $9\frac{1}{2} \times 15\frac{3}{8}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM

COLLECTION: V. W. van Gogh, Amsterdam.

From the Golden Gate International Exposition, San Francisco

18 *Seascape*

Signed at lower left: VINCENT. Painted at Saintes-Maries, June, 1888 (Arles Period).

Canvas: $20 \times 25\frac{3}{16}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM

COLLECTIONS: V. W. van Gogh, Amsterdam; Mme. Vve. van Gogh, Leyden.

From the Golden Gate International Exposition, San Francisco.

19 *Still Life, Potatoes*

Painted September, 1885.

Canvas: $17\frac{1}{2} \times 23\frac{5}{8}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM

COLLECTIONS: V. W. van Gogh, Amsterdam; Mme. J. van Gogh-Bonger, Amsterdam.

From the Golden Gate International Exposition, San Francisco.

20 *Still Life, Flowers*

Canvas: $24 \times 18\frac{1}{4}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM

COLLECTIONS: V. W. van Gogh, Amsterdam; Mme. J. van Gogh-Bonger, Amsterdam.

From the Golden Gate International Exposition, San Francisco.

21 *Wheatfields*

Painted during the Paris Period, March, 1886, to February, 1888.

Canvas: $21\frac{1}{4} \times 25\frac{3}{8}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM
COLLECTIONS: V. W. van Gogh, Amsterdam; Mme. J. van Gogh-Bonger, Amsterdam.
From the Golden Gate International Exposition, San Francisco.

22 *Van Gogh's House at Arles*

Painted September, 1888 (Arles Period).

Canvas: 30×36 inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM
COLLECTION: V. W. van Gogh, Amsterdam.
From the Golden Gate International Exposition, San Francisco.

23 *Cypresses*

ILLUSTRATED, PLATE X

Painted June, 1889 (St. Rémy Period).

Canvas: $16\frac{1}{2} \times 10\frac{1}{4}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM
COLLECTIONS: V. W. van Gogh, Amsterdam; Mme. J. van Gogh-Bonger, Amsterdam.
From the Golden Gate International Exposition, San Francisco.

24 *Evening* (after Millet)

Painted November, 1889 (St. Rémy Period).

Canvas: $24\frac{1}{2} \times 36\frac{1}{4}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM
COLLECTIONS: V. W. van Gogh, Amsterdam; Mme. J. van Gogh-Bonger, Amsterdam.
From the Golden Gate International Exposition, San Francisco.

25 *The Reaper* (after Millet)

Painted during the St. Rémy Period, May, 1889, to May, 1890.

Canvas: $17\frac{1}{2} \times 13\frac{1}{4}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM
COLLECTION: V. W. van Gogh, Amsterdam.
From the Golden Gate International Exposition, San Francisco.

26 *Landscape with Rabbits*

Painted during the St. Rémy Period, May, 1889, to May, 1890.

Canvas: 12×16 inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM
COLLECTIONS: V. W. van Gogh, Amsterdam; Mme. J. van Gogh-Bonger, Amsterdam.
From the Golden Gate International Exposition, San Francisco.

27 *Farm in Summer*

Painted during the Auvers Period, May to July, 1890.

Canvas: $14\frac{1}{8}$ x $17\frac{3}{4}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM
COLLECTIONS: V. W. van Gogh, Amsterdam; Mme. J. van Gogh-Bonger, Amsterdam.
From the Golden Gate International Exposition, San Francisco.

28 *Field under a Stormy Sky*

Painted July, 1890 (Auvers Period).

Canvas: $19\frac{5}{8}$ x $39\frac{3}{8}$ inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM
COLLECTION: V. W. van Gogh, Amsterdam.
From the Golden Gate International Exposition, San Francisco.

29 *The Garden of Daubigny*

Painted June, 1890 (Auvers Period).

Canvas: 20 x 20 inches.

LENT FROM THE COLLECTION OF V. W. VAN GOGH,
THROUGH THE COURTESY OF THE MUNICIPAL MUSEUM, AMSTERDAM
COLLECTIONS: V. W. van Gogh, Amsterdam; Mme. J. van Gogh-Bonger, Amsterdam.
From the Golden Gate International Exposition, San Francisco.

GOYEN, JAN VAN

DUTCH, 1596-1656

Born in Leyden; he formed his style under Esaias van de Velde in The Hague. He travelled in France and Belgium, lived in Leyden until 1631 and settled in The Hague in 1634 until his death. By 1638 he was a member of the Guild of St. Luke. His daughter Margaret married Jan Steen the painter. With Salomon van Ruysdael he shared the leadership of Dutch landscape painting in the Frans Hals period.

30 *Traffic on the Ice*

Painted about 1630.

Panel: $9\frac{1}{4}$ x $10\frac{1}{4}$ inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND
COLLECTIONS: H. M. Clark, London; D. Katz, Dieren; Dr. Hans Schaeffer, New York.
From the New York World's Fair.

31 *View of Arnhem on the Rhine*

Signed and dated 1646. One of the masterpieces of the artist's late period.

Panel: $38\frac{3}{4}$ x $53\frac{1}{4}$ inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND
COLLECTION: Frank C. Stoop, Byfleet; D. Katz, Dieren.
From the New York World's Fair.

GRECO, EL (DOMENICO THEOTOKOPULI)

SPANISH, 1545?-1614

Born in Candia, Crete. He was in Venice in 1570, mentioned as Titian's pupil; influenced by Tintoretto and Jacopo Bassano. He afterwards went to Rome; about 1575 went to Toledo, Spain, and worked in the Cathedral. The later works of the master have had considerable influence on modern art. After Spain, the United States now is the country richest in El Greco's paintings.

32 *The Deposition*

ILLUSTRATED, PLATE III

Painted about 1590; signed. El Greco treated this subject three times, the two other versions being in the Henry E. Huntington (San Marino) and John G. Johnson (Philadelphia) Collections; the present composition is unique, no replica being known; it is one of the masterpieces of the artist.

Canvas: 47 $\frac{1}{4}$ x 57 inches.

COLLECTION: Yves Perdoux, Paris.

From the New York World's Fair.

LENT BY COMTESSE DE LA BÉRAUDIÈRE, PARIS

33 *The Annunciation*

Probably painted between 1597 and 1600.

Canvas: 50 $\frac{1}{2}$ x 32 $\frac{3}{8}$ inches.

COLLECTIONS: S. Biron; Marquis de Cevera; Don Fabrisio Potestad, Madrid; Durand-Ruel, Paris.

From the Golden Gate International Exposition, San Francisco.

LENT ANONYMOUSLY

GRÜNEWALD, MATHIAS

GERMAN, 1460?-1527

Mathias Neithardt, alias Gothardt, called Mathias Grünewald, born in Würzburg. He was in Aschaffenburg from 1485 to 1490, and had a workshop from 1501 to 1520 in Seligenstadt. From 1511 to 1525 he was painter at the court of the Archbishop of Mainz. In 1525 he became involved in the "peasant revolution" and fled to Frankfurt in 1526. In 1526 he moved to Halle, where he worked as an engineer, and died in 1527. Next to Holbein and Dürer he was the greatest German painter of the sixteenth century, and one of the finest colorists in the whole history of painting. His compositions, especially his great altarpiece from Isenheim, now in Colmar, show a most extraordinary, eccentric imagination, and are greatly admired by painters of our time.

34 *The Madonna as Queen of Heaven*

A drawing in black chalk with water-color washes. Probably the study for an altarpiece by Grünewald which Joachim von Sandrart (1606-1688) had seen in the Mainz Cathedral. In 1632 the altarpiece was lost when the ships carrying it and other art objects across the Baltic Sea failed to arrive at their destination in Sweden.

Paper: 12 $\frac{3}{4}$ x 10 $\frac{1}{2}$ inches.

COLLECTIONS: Franz von Savigny; Paul Cassirer, Amsterdam.

From the New York World's Fair.

LENT BY MR. FRANZ KOENIGS, HAARLEM, HOLLAND

HALS, FRANS

DUTCH, 1585?-1666

Born in Antwerp, probably in 1585, his parents coming from Haarlem where he afterwards went; he probably studied under Karel van Mander, who died in 1604. His first

known portraits can be dated 1610 and 1611. In 1616 he became a member of the Rhetorician's Club, and painted his first *doelen* picture. After 1620 he became a master of repute in his native city, which held him in esteem during his entire life. In the thirties the master reached the height of his renown, and received three new commissions for large "shooting company" pictures (1633, 1637, and 1639), one of them from Amsterdam (1637). Also in the forties and fifties private and public commissions were frequent; his last group portraits were executed in 1664, two years before he died. Chiefly on account of general adverse conditions in Holland the artist became poor during his last years, but the city took care of him, so that he could live in rented quarters, and he received after 1663 the considerable sum of 200 Carolus guilders yearly. The city accorded him the honor of being buried in St. Bavo, the principal church of Haarlem. He was the greatest master of the first epoch of seventeenth-century art in Holland.

35 *Portrait of Hendrik Swalmius*

ILLUSTRATED, PLATE IX

Signed with the artist's monogram and dated 1639. The sitter was the Rector of Haarlem (d. 1649) and sixty years of age when the portrait was painted. A work of the artist's great period.

Panel: 10¾ x 8 inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: Mrs. Brown Lindsay, Colstoun, Haddingtonshire; D. Katz, Dieren.
From the New York World's Fair.

HOBBEMA, MEINDERT

DUTCH, 1638-1709

Pupil of Jacob van Ruisdael. Active in Amsterdam. His earliest paintings are dated 1658 to 1659; his most important compositions were executed during the sixties of the seventeenth century; he seems to have painted very rarely after 1670. The leading landscape painter in Holland next to Jacob van Ruisdael and Cuyp.

36 *Landscape with Watermill*

ILLUSTRATED, PLATE XII

Signed and dated 1664. One of the masterpieces of the artist.

Canvas: 37¾ x 51¼ inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: Louis Bernhard Coclers, Amsterdam, 1811; G. Mueller, Amsterdam, 1827; Baron J. G. Verstolk van Soelen, The Hague, 1835; Jones Loyd, afterwards Lord Overstone; Robert James Loyd-Lindsay, Baron Wantage; Lady Wantage; Earl of Crawford and Balcarres; D. Katz, Dieren.
From the New York World's Fair.

37 *Forest Landscape with Water and Boat*

Signed in full in the centre foreground. From the artist's mature period. A similar landscape, but of slightly different dimensions, is in the John G. Johnson Collection, Philadelphia.

Panel: 12¾ x 14¾ inches.

LENT BY DR. C. J. K. VAN AALST, HOEVELAKEN, HOLLAND

COLLECTIONS: Hendrik Muilman, Lord-banneret of Haamstede; Thomas Theodoor Cremer; M. Jurriaans; Jan Ancher; Thomas Baring, M. P.; Thomas George, first Earl of Northbrook; Francis George, second Earl of Northbrook.
From the New York World's Fair.

HOGARTH, WILLIAM

ENGLISH, 1697-1764

Born in London. In 1712 he was apprenticed to Ellis Gamble, a silversmith, and turned his attention to engraving in 1718, but remained unknown until 1726 when he published his plates for *Hudibras*. In 1729 he married the daughter of Sir James Thornhill, founder of an Academy to which he afterwards succeeded. In 1733 he published "The Harlot's Progress," which was soon followed by "The Rake's Progress." In later years he indulged in literary compositions, and wrote *The Analysis of Beauty*. He also painted a number of excellent portraits.

38 *The Graham Children*

ILLUSTRATED, PLATE XIII

The four children of Robert Bontine Graham (d. 1797) of Gartmore, Scotland; William, his heir, is the boy playing the instrument in the picture; Nicholas, the infant at the left, became *Maréchal-de-camp* in the Austrian service. The picture was painted about 1742; it is one of the largest and most important paintings by the artist.

Canvas: 63 $\frac{1}{2}$ x 71 inches.

LENT BY THE NATIONAL GALLERY, LONDON

COLLECTIONS: R. B. Graham; Mr. Graham of Chelsea; William Seguer; George Watson-Taylor, M. P., Earl of Normanton; Lord Duven of Millbank, who presented it to the National Gallery in 1934.

From the New York World's Fair.

HOOCH, PIETER DE

DUTCH, 1629-1683?

Born in Rotterdam. Pupil of Nicolaes Berchem and fellow pupil of Ochtervelt. Influenced by Carel Fabritius and Jan Vermeer. Between 1653 and 1657 he was repeatedly in Leyden and The Hague, and became a "guest" of the Delft Guild during those years. From 1667 to 1683 he was at Amsterdam, where it is presumed he died. His best works belong to the period when he worked in Delft in rivalry with Jan Vermeer. He is a leading master in the Dutch school of genre painting, favoring interior and exterior scenes in simple domestic settings.

39 *A Delft Courtyard*

Painted about 1656. A replica, with the addition of a second cavalier, is in the Mellon Collection, National Gallery, Washington, D. C.

Canvas: 30 $\frac{3}{4}$ x 25 $\frac{1}{2}$ inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: John Smith, until 1822; William Wells of Redleaf (sale 1848); Jones Loyd, afterwards Lord Overstone; Robert James Loyd-Lindsay, Baron Wantage; Lady Wantage; Earl of Crawford and Balcarres; D. Katz, Dieren.

From the New York World's Fair.

40 *The Linen Cupboard (The Good Housewife)*

ILLUSTRATED, PLATE XV

Signed: P. D. HOOGH 1663. One of the best paintings of the artist's Amsterdam period. The technique and coloring of the house seen through the open doorway show Vermeer influence.

Canvas: 28 x 30 inches.

LENT BY THE RIJKSMUSEUM, AMSTERDAM

COLLECTIONS: Baron Lockhorst, Rotterdam, 1726; Joachim Rendorp, Burgomaster of Amsterdam, 1794; a Scottish Collection; John Smith, 1828; Six van Hillegom, Amsterdam, 1833; Jan P. Six; P. H. Six van s'Graveland; Jan Six, 1928.

From the New York World's Fair.

INGRES, JEAN AUGUSTE DOMINIQUE FRENCH, 1780-1867

Born in Montauban. Lived to be over eighty years of age, spanning the better part of the nineteenth century. At the age of seventeen he entered the studio of David. He received a prize entitling him to study at the French Academy in Rome, where the individuality of his art was developed. From 1806 until 1820 he remained in Rome, going from there to Florence, where he opened an atelier. A few years later he returned to Paris, where he remained for the rest of his career. He was a follower of the Neo-classical style of David, and became himself an uncompromising classicist, more sensitive to tactile values than any artist of his age, but he was incapable of expressing passion or emotion. Few artists have ever shown an ability to draw equal to that of Ingres and few have ever attained the perfection he did. He disliked painting and gave as his opinion that what is well drawn is always painted well.

41 *Portrait of a Man*

Painted while the artist was in Italy, from 1806 to 1824.

Canvas: 35 x 27½ inches.

THE CLEVELAND MUSEUM OF ART,

GIFT OF ELISABETH IRELAND AND ROBERT LIVINGSTON IRELAND

IN MEMORY OF THEIR MOTHER, MRS. PERRY W. HARVEY, 1937

COLLECTIONS: Private Collection, Rome; Ehrich Gallery, New York; Mrs. Perry W. Harvey, Cleveland.

From the Golden Gate International Exposition, San Francisco.

KALF, WILLEM

DUTCH, 1622?-1693

Worked at Amsterdam, pupil of Hendrik Pot, a painter of historical subjects, and influenced by Leonard Bramer. In his earlier period he painted compositions of very small compass representing kitchen or stable interiors with still lifes in the foreground. From about 1655 he developed his mature style under the influence of Jan Vermeer. The strong contrast of light and shadows shows the impression which Rembrandt's works made upon him, but his colors, especially the combination of blue and yellow, are nearer to those of Vermeer. He is rightly regarded as the greatest of all the Dutch still-life painters.

42 *Still Life with Nautilus Cup*

Canvas: 31½ x 25¾ inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: Prince Alexis Orloff; Mme. M. van Gelder; D. Katz, Dieren.

From the New York World's Fair.

LA TOUR, GEORGES DE

FRENCH, 1593-1652

Born in Vic-sur-Seille in Lorraine. He was held in great favor by his own town, where he plied a thriving trade, and by his contemporaries. Presented to Louis XIII on the occasion of a visit of the monarch to Lorraine, de La Tour at that time gave the king one of his pictures. Under Louis XIV, the rising French Academy, the dispenser of royal patronage at that time, disdained the realistic style of de La Tour, which was based on that of Honthorst, a follower of Caravaggio. This attitude of the Academy, plus the fact that La Tour always lived and worked in his own province of Lorraine, led to his sinking into obscurity. Not until 1934, in fact, when almost all his works were gathered together in the "Exposition of the Painters of Reality in France in the

Seventeenth Century" were his qualities as a painter appreciated. Since then the facts of his career have been unearthed from the archives of Lorraine and his abilities have been appreciated.

43 *The Sharper*

ILLUSTRATED, PLATE XIV

Signed: GEORGIUS DELATOUR FECIT.

Canvas: $41\frac{3}{4}$ x $57\frac{1}{2}$ inches.

LENT BY MR. PIERRE LANDRY, PARIS

COLLECTIONS: From a private house on the Quai Bourbon, Paris.

From the Golden Gate International Exposition, San Francisco.

LEBRUN, CHARLES

FRENCH, 1619-1690

Born in Paris. He was painter in ordinary to Louis XIV, the "*grand monarque*," was director of the Gobelins factory, president of the Royal Academy of Painting and Sculpture, and was general superintendent of decorations of the king's buildings. Such a list of offices proves what an excellent organizer he was. In the field of art, Raphael and Poussin were Lebrun's idols. Poussin, especially, he worshipped and would like to have copied his romantic archaeological subjects, but circumstances forced Lebrun to become a decorator. Lebrun's large compositions are unattractive, despite their genuine power of invention. His best work is to be found in his portraits which, although smaller and more intimate, reveal the power of a great creator.

44 *Portrait of a Man*

Canvas: 25 x $20\frac{1}{2}$ inches

LENT BY THE MUSÉE DU LOUVRE, PARIS

From the Golden Gate International Exposition, San Francisco.

LE NAIN, LOUIS

FRENCH, 1593?-1648

Born in Laon; received his first artistic training under his elder brother Antoine (1588?-1648), but he soon passed beyond the art of his elder, and his genius led him into a greater expression of spirituality in his work. He went to Italy about 1629, and became influenced by the school of Caravaggio and the Bolognese, initiators of the realistic movement which made itself felt throughout Europe during the seventeenth century. Louis died two days before Antoine, and a third brother, Mathieu (1607-1677), another painter of this notable family of painters, survived them by twenty-nine years. Louis Le Nain is the most important painter of the family.

45 *A Blacksmith at His Forge*

Sainte-Beuve wrote of this painting in *Les Nouveaux Lundis* in 1863: "All these honest people, with expressive and artless features, have but one fault which we can easily forgive: namely, that they are always turned toward the spectator. These personages are not posing; they are looking at you." This seemingly artless realism is characteristic of the brothers Le Nain and a few other French painters of their time.

Canvas: $27\frac{1}{4}$ x $22\frac{1}{2}$ inches.

LENT BY THE MUSÉE DU LOUVRE, PARIS

COLLECTIONS: Duc de Choiseul, 1772; Prince de Conti, 1777; King Louis XVI.

From the New York World's Fair.

MAES, NICOLAES

DUTCH, 1632-1693

Nicolaes Maes, painter of genre subjects and later almost exclusively of portraits, was born in Dordrecht; about 1650 he became a pupil of Rembrandt at Amsterdam; from 1654 to 1673 he lived at Dordrecht, where it is said Reijnier Covijn was his pupil; he then went to Amsterdam and remained there until his death. Leading genre painter among the Rembrandt pupils. The portraits of his later period show French influence.

46 *An Old Woman Spinning*

Signed at the right. Executed about 1655. One of the finest compositions of the artist.

Canvas: 24 x 21¼ inches.

LENT BY THE RIJKSMUSEUM, AMSTERDAM

COLLECTIONS: P. Beelaerts van Blokland, Dordrecht, 1826; J. Rombouts, Dordrecht, 1850; L. Dupper, Dordrecht, until 1870. From the New York World's Fair.

MAGNASCO, ALESSANDRO

GENOESE, 1667-1749

Painter of monastic scenes, battles, and grotesques, was born in Genoa. He was the son of Stefano Magnasco, also a painter, and studied in Milan under Filippo Abbiati, whose manner he imitated. He worked in various towns of Italy, notably in Florence, where he was sponsored by the Grand Duke Giovanni Gastone de' Medici. He returned to Genoa in 1735, and died there fourteen years afterward. In his impressionistic technique and his fantastic compositions the artist appears to be remarkably modern.

47 *The Synagogue*

ILLUSTRATED, PLATE XVI

Painted about 1730.

Canvas: 48 x 58½ inches.

THE CLEVELAND MUSEUM OF ART,

PURCHASE FROM THE J. H. WADE FUND, 1930

COLLECTION: Italoico Brass, Venice.
From the New York World's Fair.

MARMION, SIMON

FRENCH, 1420?-1489

Born probably in Amiens, where he was still in 1453. In 1454 he went to Lille, and from 1458 to 1468 he was in Valenciennes, where in 1460 he was recorded as being one of the founders of the Guild of St. Luke. In 1468 he attained the rank of Master at Tournai. He was in the service of Philip the Good, Duke of Burgundy, and painted an altarpiece for the Abbey of St. Bertin at St. Omer, parts of which are in the Berlin Museum. He was also celebrated as an illuminator.

48 *St. Benedict, St. Maurus, and St. Placidus*

The scene depicts St. Placidus being rescued by St. Maurus when the former falls into a lake while drawing water. St. Benedict, founder of the Benedictine order, having had a revelation of his disciple's danger, while praying in his cell, sends St. Maurus to rescue him, which he did by walking on the water as if it had been dry land.

Panel: 37 x 31 inches.

LENT BY MR. EUGEN GARBATY, NEW YORK

From the New York World's Fair.

Born in Rouen, and went to London as a child about 1568; he studied under Zuccherò, who was in England c. 1581 to 1583; in 1596 he was working in Venice, and in 1598 was again in England with Hilliard, the miniature painter. He married three times, his first wife being Sarah Gheeraerts, a daughter of the noted painter. In 1606 he became a naturalized citizen of London, where he was employed by James I, and died there eleven years afterwards. One of the greatest miniature painters of the English School.

49 *Sir Anthony Mildmay, Knight of Apethorpe* ILLUSTRATED, PLATE XVII

Painted about 1596. Sir Anthony Mildmay, born about 1555, was the eldest son of Sir Walter Mildmay (1520-1589), Chancellor of the Exchequer. He was educated at Peter House, Cambridge, entered at Gray's Inn, 1579, knighted, 1596, ambassador to Henry IV of France, 1596-7, and died 1617. His daughter and heiress, Mary, married Francis, 1st Earl of Westmorland, and their grandson, Henry Fane, married Anne, daughter of John Wynn, D.D., Bishop of Bath and Wells; and their daughter married Sir Thomas Stapleton, Bart., of Henley, London.

Panel: $9\frac{1}{4}$ x 7 inches.

THE CLEVELAND MUSEUM OF ART,

PURCHASE FROM THE J. H. WADE FUND, 1926

COLLECTIONS: Sir Miles Stapleton, Bart., descendant of Sir Anthony.

From the New York World's Fair.

OSTADE, ADRIAEN VAN

DUTCH, 1610-1685

Born in Haarlem, where he lived all his life. About 1627 he and Adriaen Brouwer were pupils together under Frans Hals, but his work reflects little of that influence, and in their choice of subjects the pupils became closely related. His earliest dated painting is 1631. Towards the end of the thirties the cool colors became warmer under Rembrandt's influence. After 1650 the local colors became stronger again, and the restlessness in his compositions is replaced by a calmer mood. After 1670 his paintings are lighter in key, and over-rich in color. His last painting is dated 1683. He produced several excellent etchings, which, as well as his paintings, represent the life of the Dutch bourgeoisie in a most pleasing manner.

50 *Still Life in a Courtyard*

This unusual composition belongs to the best period of the artist, about 1650 to 1660.

Panel: $17\frac{1}{2}$ x 14 inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: Baron Dominique Vivant-Denon, Director of the French Imperial Museum, 1825; Thomas Emerson; William Wells of Redleaf; Jones Loyd, afterwards Lord Overstone; Robert James Loyd-Lindsay, Baron Wantage; Lady Wantage; Earl of Crawford and Balcarres; D. Katz, Dieren.

From the New York World's Fair.

51 *Woman Selling Fish (The Fish Market)*

Signed and dated 1672. A similar composition by Ostade is in the Budapest Museum.

Canvas: $14\frac{1}{4}$ x $15\frac{3}{4}$ inches.

LENT BY THE RIJKSMUSEUM, AMSTERDAM

COLLECTIONS: Gerard Braamkamp; P. de Smeth van Alphen; De Heer van Winter; Six van Hillegom, Amsterdam; Jan P. Six; P. H. Six van s'Graveland; Jan Six; Sir Henry Deterding.

From the New York World's Fair.

POUSSIN, NICOLAS

FRENCH, 1594-1665

Born in Villers in Normandy, and studied under Varin at Les Andelys. After youthful studies and commissions in Paris and elsewhere, he went to Rome in 1624, and painted several pictures for Cardinal Barberini. In Rome he remained until he returned to France in 1640 and was appointed, through Cardinal Richelieu, painter in ordinary to Louis XIII; he, however, left again for Rome in 1642, and remained there until his death. Leading master of the classical trend in France during the seventeenth century.

52 *The Funeral of Phocion*

ILLUSTRATED, PLATE XVIII

Painted in Rome in 1648. Phocion (402-317 B.C.) was a celebrated Athenian statesman, and commanded the Athenian fleet against the Spartans off Naxos in 376, and again in 339 against Philip of Macedon at Byzantium. He was a leader of the aristocratic party, and was put to death by the democrats on a false charge of treason. See Fenelon's *Dialogues des Morts* (1730) in which Poussin explains to Parrhasius, Greek painter of the fourth century B.C., the composition and story of the present picture. In the presence of this picture in Paris, Bernini, the Italian sculptor and architect of the Baroque period, said that Poussin was an artist who used his intellect. Poussin was indeed a painter-philosopher, the artistic counterpart of Descartes.

Canvas: 47 x 71 inches.

LENT BY THE MUSÉE DU LOUVRE, PARIS

COLLECTIONS: Le Sieur Cérissier, Paris, for whom it was painted; a Collection in Guernsey; Société des Amis du Louvre. From the New York World's Fair.

53 *The Rescue of the Young Pyrrhus*

ILLUSTRATED, PLATE XIX

Painted about 1635; engraved by Chastenau in 1676 (Pinacotheca Regia); listed in Louvre Inventory of 1683. This painting was the subject of a lecture by Charles Lebrun in 1667.

Canvas: 45¾ x 63¾ inches.

LENT BY THE MUSÉE DU LOUVRE, PARIS

From the Golden Gate International Exposition, San Francisco.

REMBRANDT HARMENSZ VAN RIJN

DUTCH, 1606-1669

Born in Leyden. He studied first at the Latin School, and later became a pupil of Jacob van Swanenburch at Leyden and of Pieter Lastman at Amsterdam. In 1630 he settled at Amsterdam, where he remained until his death. He married there, in 1634, Saskia van Uijlenburgh, who died in 1642. Rembrandt's fame quickly rose to its highest point. Notwithstanding the large income which must have accrued to him, Rembrandt incurred many debts, as he was very fond of collecting works of art of all periods, for which he sometimes paid extravagant prices. His difficulties continued to increase, and in 1656 he was publicly declared insolvent. After this time he lived with Hendrickje Stoffels and Titus, the son of Saskia, who died before his father. There exist about 700 paintings, 200 etchings, and nearly 2000 drawings by the artist, who was great in his art from the beginning, and is especially appreciated in our own times in the works of his late period from about 1650 to 1669.

54 *The Rape of Europa*

ILLUSTRATED, PLATE XX

Signed and dated: REMBRANDT F. 1632.

Panel: 24 x 30½ inches.

LENT BY MR. AND MRS. PAUL KLOTZ, PONTRESINA, SWITZERLAND

COLLECTIONS: Comtesse de Verrue, 1737; Duc de Morny, 1865; Princesse de Broglie, nee Say; Thomas Agnew; Leopold Koppel, Berlin.

From the New York World's Fair.

55 *Saskia van Uijlenburgh, Wife of Rembrandt*

Signed: REMBRANDT F. 1636. The artist married in June, 1634; Saskia died in 1642.

Canvas: 31 x 26 inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: J. Carpenter Garnier; Sir J. Charles Robinson, C. B.; Charles Sedelmeyer; A. M. Byers.

From the New York World's Fair.

56 *Self-Portrait*

ILLUSTRATED, PLATE XXI

Painted about 1662; signed on the right at top by a later hand.

Canvas: 22½ x 17¼ inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: Marquis of Lothian, Newbattle Abbey, Dalkeith; D. Katz, Dieren; Dr. Hans Schaeffer, New York.

From the New York World's Fair.

57 *Juno*

ILLUSTRATED, PLATE XXII

Painted in 1664-65. This picture, the existence of which was known only through documents, was rediscovered in 1935 at the sale of the Wesendonck Collection in Cologne. It was immediately recognized as the painting which Rembrandt finished in 1664-65 (*Urkunden über R. No. 278*), for Harmen Becker, a draper of Amsterdam, one of his creditors and a great collector, in whose inventory (Oct. 19, 1678) the painting is mentioned (*Oud Holland*, 1910, p. 196). Becker, to whom Rembrandt owed the sum of 537 guilders, held several of the artist's paintings, drawings, and etchings as security for the amount. On Aug. 29, 1665, the painter offered to refund the money and asked for the return of his works, but Becker, who had seen and coveted the unfinished "Juno," refused to release them until that picture was finished. By Oct. 6, 1665, the debt had been paid, the pictures redeemed and Becker received his "Juno."

Canvas: 50 x 42¾ inches.

LENT BY DR. C. J. K. VAN AALST, HOEVELAKEN, HOLLAND

COLLECTIONS: Harmen Becker, 1665; J. Thomas Stanley, Turnbridge, Yorkshire; Otto von Wesendonck, Berlin; Provinzialmuseum, Bonn; D. Katz, Dieren.

From the New York World's Fair.

RUBENS, PETER PAUL

FLEMISH, 1577-1640

Born in Siegen, Westphalia. Pupil of Tobias Verhaecht, Adam van Noort, and Otto van Veen. From 1600 till 1608 he was in Italy in the service of Vincenzo Gonzaga II, Duke of Mantua; in 1609 he married Isabella Brant (d. 1626) and became court painter to the Regents of the Netherlands at Antwerp. In 1621 he went to Paris, and was commissioned by Marie de' Medici to paint his celebrated "events" in her life, the series formerly in the Luxembourg Palace, now in the Louvre. In 1627 he went to Madrid where he became acquainted with Velasquez. In 1629-30 he went to London, and was knighted by Charles I. On his return to Antwerp he married his first wife's niece, Helen Fourment, who served as his model for many of his finest pictures. He was a prodigious worker, and produced ceaselessly with the help of numerous assistants. He is ranked among the greatest masters of color, design, technique, and drawing, and in his own time he was celebrated also in politics, culture, and learning.

58 *Peace and Plenty*

ILLUSTRATED, PLATE XXIII

Painted about 1634-35. A sketch for one of the Whitehall ceiling series commissioned by Charles I.

Panel: 25 x 18¼ inches.

LENT BY MR. AND MRS. PAUL KLOTZ, PONTRESINA, SWITZERLAND

COLLECTIONS: King Charles I, of England (d. 1649); M. Davoust (sale 1772); J. B. Horion, Brussels (sale 1781); Sir Joshua Reynolds, President of the Royal Academy (sale 1795); Matthew Mitchell, Enfield (sale 1819); Colonel H. Baillie, 1830; Leopold Koppel, Berlin; Kleinberger Galleries, New York.

From the New York World's Fair.

RUISDAEL, JACOB VAN

DUTCH, 1629?-1682

Born in Haarlem. Son of a frame-maker, Isaack van Ruisdael. Did not devote himself at once to painting but practised surgery for a few years. Probably a pupil of Cornelius Vroom and of his uncle, Salomon van Ruysdael. Worked at Haarlem and Amsterdam from 1657 to 1681. He became a citizen of Amsterdam in 1659. He was one of the greatest landscape painters of all time.

59 *A View of Haarlem*

ILLUSTRATED, PLATE XXVI

Signed in full at the lower left. One of the rare distant views by the artist, executed during his mature period, about 1660.

Canvas: 17 x 15 inches.

LENT BY THE RIJKSMUSEUM, AMSTERDAM

COLLECTIONS: Baron van Nagell van Ampsen, The Hague, 1842; A. W. C. Baron van Nagell van Ampsen, 1851; L. Dupper, Dordrecht, who bequeathed it to the museum in 1870.

From the New York World's Fair.

SEGHERS, HERCULES

DUTCH, 1589-1638

Born probably in Haarlem. At Amsterdam he became a pupil of Gillis van Coninxloo. In 1612 he became a member of the Guild in Haarlem at the same time as E. van de Velde and Willem Buytewech. Most of his life he was active in Amsterdam, except for some years at Utrecht and The Hague. He was misunderstood by artists as well as by his family, and died in poverty. He made about sixty etchings, many of which were printed on linen, said by some to be from his shirts and bed-linen. Very few paintings are known by him. Seghers may be called the predecessor of van Gogh, not only in his artistic efforts but also in his tragic life. His was a similarly intense, searching nature. Isolated from the movement of art in his time and from the world about him. In works by Fraenger and Pfister (1921) he is characterized as an "expressionist" and compared with the modern German expressionists, whose art at that time was at its height. Seghers' great historical importance lies in the fact that he brings to completion sixteenth-century landscape art and connects it with the future subjective style of Rembrandt.

60 *A Romantic Landscape*

ILLUSTRATED, PLATE XXIV

Painted about 1620-30. Closely related in style and composition to Seghers' etching, "The City with the Four Towers."

Panel: 18 x 35 inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: Private Collection, Germany; D. Katz, Dieren.

From the New York World's Fair.

Born in Leyden and died there at the age of fifty-three. He studied at The Hague under Jan van Goyen whose daughter he married in 1649. He entered the corporation of painters at Leyden in 1648, went to The Hague in 1649 and remained there until 1654, when he went to Delft and leased a brewery for six years. During 1661 to 1669 he resided at Haarlem, and afterwards returned to Leyden, where he opened a tavern but still worked diligently at his easel. Next to Rembrandt, the most imaginative artist of the Dutch school; a great narrator and humorist, and a master in characterizing the life of the middle classes in Holland. His great predecessor is Pieter Breugel, while in literature the comedies of Shakespeare form the parallel to Steen's versatile art.

61 *Peasants before an Inn*

An early work. The landscape shows the influence of van Goyen; the grey silvery tone is connected with the painters of the Frans Hals school. "Painted with the addition of that natural humour and variety of character, peculiar alone to Jan Steen" (J. Smith, *Catalogue Raisonné*, vol. IV, 1833, p. 43).

Panel: 24½ x 26½ inches.

LENT BY MR. H. E. TEN CATE, ALMELO, HOLLAND

COLLECTIONS: Gerard Copius, The Hague, 1786; Paigron Dijonval, Paris, 1821; Thomas Emmerson; Jeremiah Harman, 1844; Thomas French, London, 1855; Charles Nieuwenhuys; Sir Hugh Campbell; Lord Masham; Lady Cunliffe-Lister; D. Katz, Dieren.

From the New York World's Fair.

62 *The Twelfth-Night Feast (Le Roi Boit, or The King Drinks)*

ILLUSTRATED, PLATE XXV

Signed and dated: J. STEEN, 1662. One of the most important compositions of the artist, painted during his best period in the early sixties.

Canvas: 51 x 63½ inches.

LENT BY MRS. J. C. HARTOGS, ARNHEM, HOLLAND

COLLECTIONS: M. Crawford, London, 1806(?); Henry Hirsch; H. van Praagh; Kleykamp Galleries, The Hague.

From the New York World's Fair.

TINTORETTO (JACOPO ROBUSTI)

VENETIAN, 1518-1594

Born in Venice. Pupil of Titian; influenced by Michelangelo. Devoted a great part of his life in Venice to the decoration of palaces and public buildings. He was one of the greatest draughtsmen of the sixteenth century, and ranks with Titian as a portrait painter. Berenson says of him that he "painted portraits not only with much of the air of good breeding of Titian's likenesses, but with even greater splendor, and with an astonishing rapidity of execution."

63 *Lucretia and Tarquinius*

Painted about 1560. In Roman legendary history, Lucretia was the wife of Tarquinius Collatinus. Her rape by Sextus Tarquinius led to the overthrow of his father, the Latin king, Tarquinius Superbus (534-510 B. C.) and the establishment of the Republic.

Canvas: 68¾ x 60 inches.

LENT BY MR. RICHARD GOETZ, PARIS

COLLECTION: Cardinal Bernis.

From the New York World's Fair.

TURNER, JOSEPH MALLORD WILLIAM ENGLISH, 1775-1851

Born and died in London. After desultory attempts at art education, to the detriment of other studies, Turner became a student at the Royal Academy in 1789. Among his early works was a long series of landscape engravings for which he supplied the original drawings based on extensive travels in the British Isles. After his election to the Royal Academy in 1802, he sought to emulate, even surpass, all the great masters of landscape in the past. He gradually developed, however, his own style which went beyond that of his favorite Claude Lorrain in the direction of increased colorism and atmospheric effects, the subject matter often becoming lost in the handling of light and color. By the terms of his will, so confused that it required years of litigation to settle the estate, the National Gallery in London received some 100 oil paintings, and about 19,000 water colors and drawings. It was the painter's dying wish that his landscape, "Dido Building the City of Carthage," should forever hang beside Claude's "Embarkation of the Queen of Sheba."

64 *Peace: Burial at Sea of Sir David Wilkie* ILLUSTRATED, PLATE XXVII

Sir David Wilkie (b. 1785), popular British genre and historical painter, died on board the "Oriental" off Gibraltar on his return from a visit to the East, June 1, 1841, and was buried at sea the same evening. Turner and his friend, George Jones, both decided to commemorate the funeral. Turner has depicted the scene as it must have appeared from the coast. To the painting he affixed the following quotation: "The midnight torch gleamed o'er the steamer's side and Merit's corse was yielded to the tide."

Canvas: octagonal, height 32½ inches.

LENT BY THE NATIONAL GALLERY, LONDON

From the Golden Gate International Exposition, San Francisco.

VERMEER VAN DELFT, JAN

DUTCH, 1632-1675

Born in Delft where he spent his whole life, dying at the age of forty-three. He studied under Rembrandt's pupil, Carel Fabritius. When only twenty he married Catherina Bolnes, and by her had eight children. In 1653 he entered the Guild of St. Luke at Delft, was often on its committee, and once its president. Most of Vermeer's paintings represent scenes of recreation, sometimes with only a single figure. He also painted a few landscapes, portraits, and religious paintings. Not more than fifty paintings are known by him. In contrast to Rembrandt and his school his colors are cool and his technique is smooth and enamel-like. His compositions, bathed in clear daylight, and his color harmonies of blue and yellow, appeal especially to the modern taste. He is the leading master of the third generation of Dutch painting in the seventeenth century.

65 *The Milkmaid*

ILLUSTRATED, PLATE XXVIII

This picture is one of the masterpieces of the artist; it belongs to his earlier period, having been painted about 1655-57.

Canvas: 18 x 16¼ inches.

LENT BY THE RIJKSMUSEUM, AMSTERDAM

COLLECTIONS: Amsterdam Sales May 19, 1696, April 20, 1701; Jacob van Hoek, Amsterdam (sale 1719); Pieter Leendert de Neufville, Amsterdam (sale 1765); Jan Jacob de Bruin, Amsterdam (sale 1798); Hendrik Muilman, Amsterdam (sale 1813); P. H. Six van Vromade; Jan Six, from whom it was bought in 1937 for the Rijksmuseum.

From the New York World's Fair.

VIGÉE-LEBRUN, MARIE ELISABETH LOUISE

FRENCH, 1755-1842

Born in Paris; daughter of Louis Vigée, a painter. Studied under Briard and Doyen. In 1776 she married J. B. P. Lebrun, art dealer, thereby involving herself in difficulties regarding her election into the Academy; in 1779 Marie-Antoinette removed the obstacle by patronizing her studio, which became filled with clients of court rank. She went to Italy at the outbreak of the Revolution and after a succession of triumphs through Europe she arrived in London in 1802, under the patronage of the royal family. In 1805 she returned to France, where she spent the rest of her life.

66 *Self-Portrait of the Artist with Her Daughter*

Painted in 1787. One of several versions of the subject as popular in the artist's time as today.

Canvas: 47½ x 35½ inches.

LENT BY THE MUSÉE DU LOUVRE, PARIS

From the Golden Gate International Exposition, San Francisco.

VOS, CORNELIS DE

FLEMISH, 1584?-1651

Born in Hulst, and resided at Antwerp after 1596 where he apprenticed himself to David Remeus. Between the years 1604 and 1608 he travelled and upon his return to Antwerp in 1608 was admitted to the Guild of St. Luke. He was influenced by Rubens and Van Dyck. His fame rests upon his portraits, especially family groups.

67 *Portrait of Abraham Grapheus the Elder*

Signed and dated: c. DE VOS. F. ANNO. 1620. The person represented was the *courrier* and general factotum of the Guild of St. Luke, Antwerp; the metal objects which figure in the picture were presents made to the Guild or prizes awarded in competitions by the members. In 1794 these objects were surrendered to the tax authorities in payment of dues, and afterwards thrown into the crucible and melted down. The painting is one of the masterpieces of the artist.

Canvas: 47¼ x 40¼ inches.

LENT BY THE MUSÉE ROYAL DES BEAUX-ARTS, ANTWERP

COLLECTIONS: Guild-Hall of St. Luke, Antwerp; Academy, Antwerp, till 1794; Paris, till 1815, when it was returned by order of Louis XVIII.

From the New York World's Fair.

WATTEAU, JEAN ANTOINE

FRENCH SCHOOL, 1684-1721

Born in Valenciennes and first studied under Sérin. He afterwards went to Paris, and came in touch with Claude Gillot, with whom he worked until he went to live with Audran at the Luxembourg. In 1709 he was admitted to the Academy. He had a restless and discontented disposition, frequently aggravated by sickness. In 1719 he went to London to consult a specialist, but the journey weakened his strength, and he was obliged to stay for two years. He returned to Paris, where he died. Watteau is the earliest and greatest representative of the elegant French eighteenth-century art which developed around the court in Paris. He was a master of spirited drawing, charming color-schemes, and beautifully balanced compositions.

68 *The Judgment of Paris*

ILLUSTRATED, PLATE XXIX

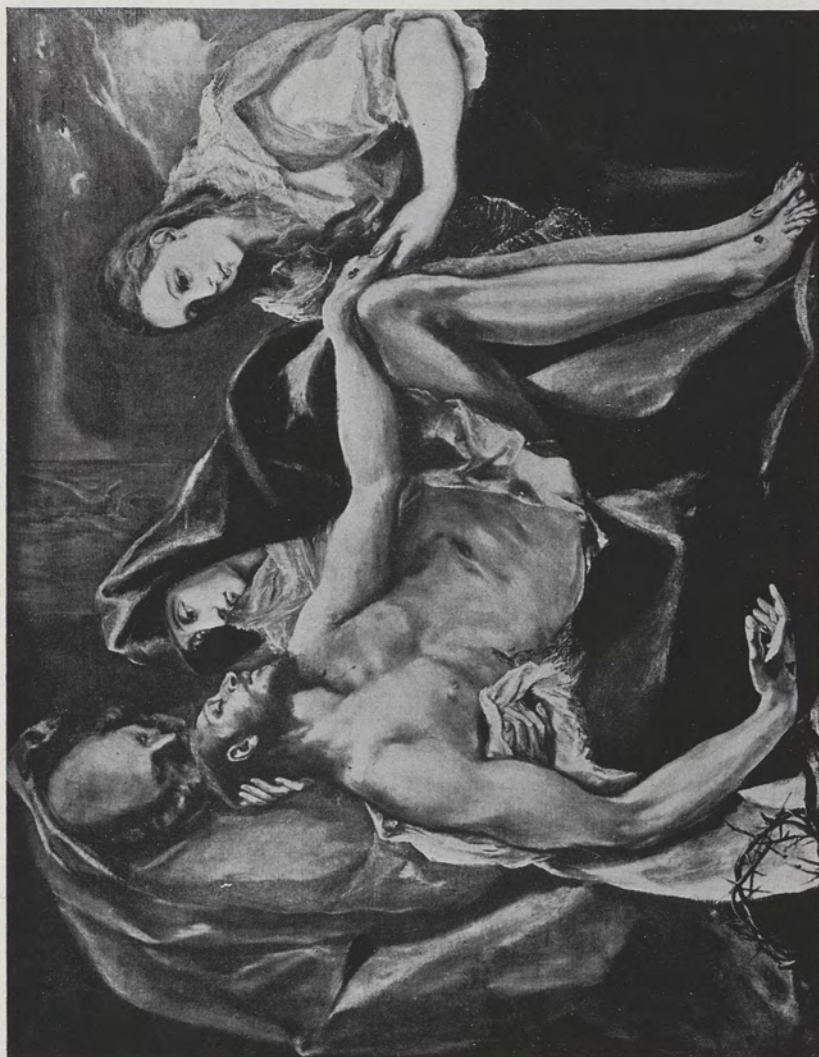
In Greek legend, Paris was the second son of Priam, King of Troy, and Hecuba, and noted for his gallantry and accomplishments. During the marriage of Peleus and Thetis, Eris threw a golden apple among the guests, inscribed "To the fairest." A dispute arose between Hera, Aphrodite, and Athena over the apple, and Zeus ordered the goddesses to submit to the judgment of Paris. To influence his decision Hera offered him power, Aphrodite the most beautiful of women, and Athena martial glory. He awarded the prize to Aphrodite, who in return helped him to abduct Helen of Sparta, thereby causing the Trojan War.

Panel: $18\frac{1}{2} \times 12\frac{1}{8}$ inches.

LENT BY THE MUSÉE DU LOUVRE, PARIS

COLLECTION: Louis La Caze, 1869.

From the New York World's Fair.



32. EL GRECO, *The Deposition*



9. JACQUES LOUIS DAVID, *Portrait of Mlle. Dugarçon*



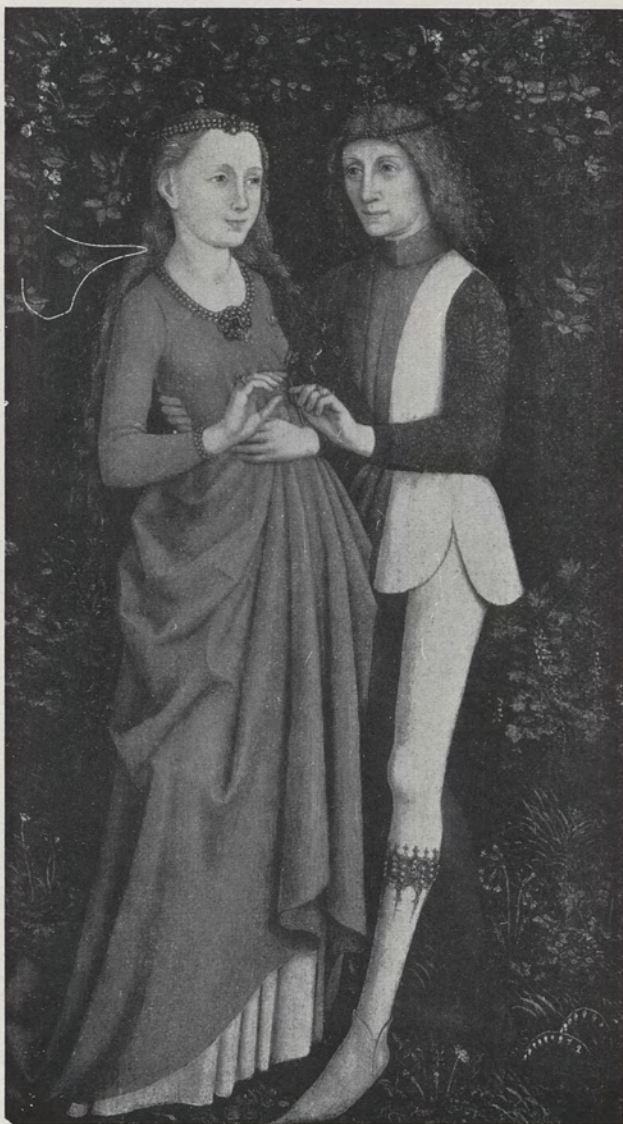
8. JACQUES LOUIS DAVID, *Portrait of the Marquise d'Orvilliers*



10. HILAIRE GERMAIN EDGAR DEGAS, *Portrait of Degas and His Friend Valernes*



13. CAREL FABRITIUS, *Portrait of Rembrandt*



15. GERMAN SCHOOL, SWABIAN, *The Two Lovers*



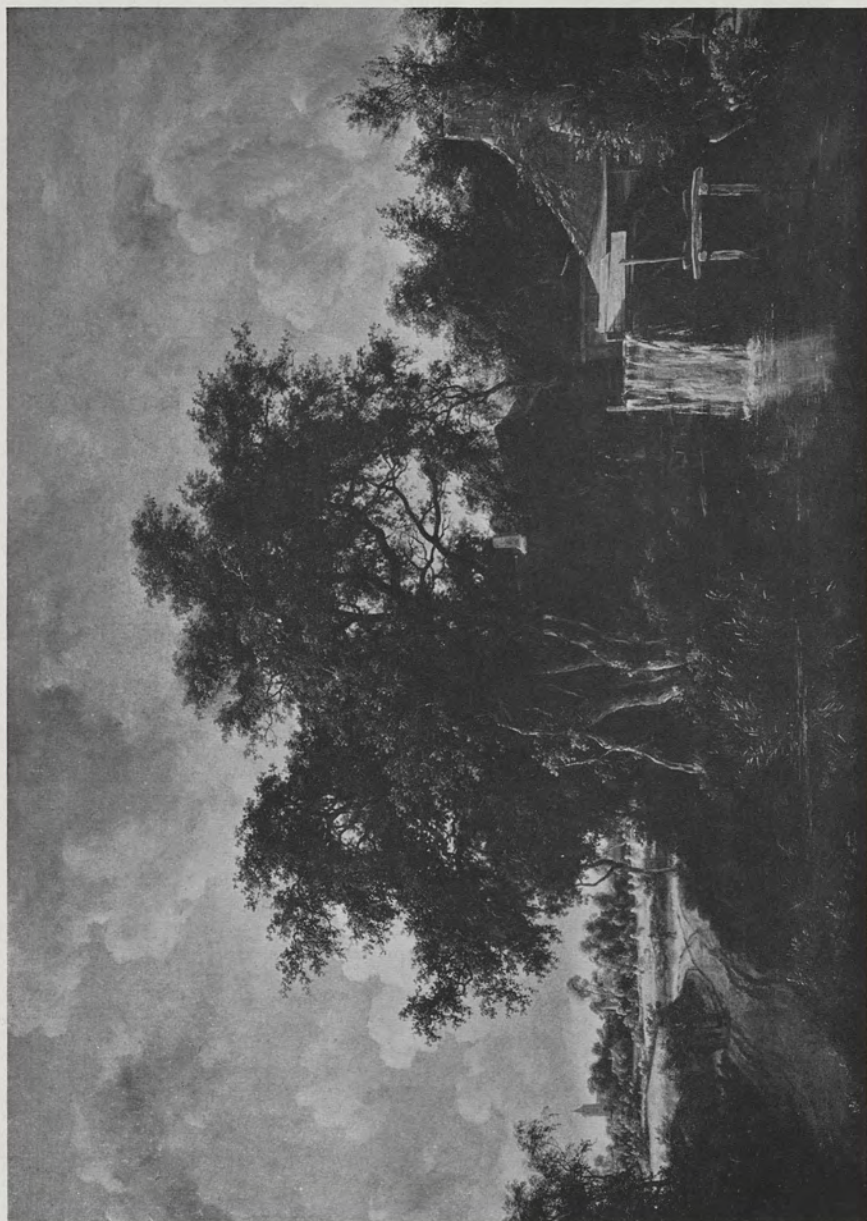
35. FRANS HALS, *Portrait of Hendrik Swalminus*



23. VINCENT VAN GOGH, *Cypresses*



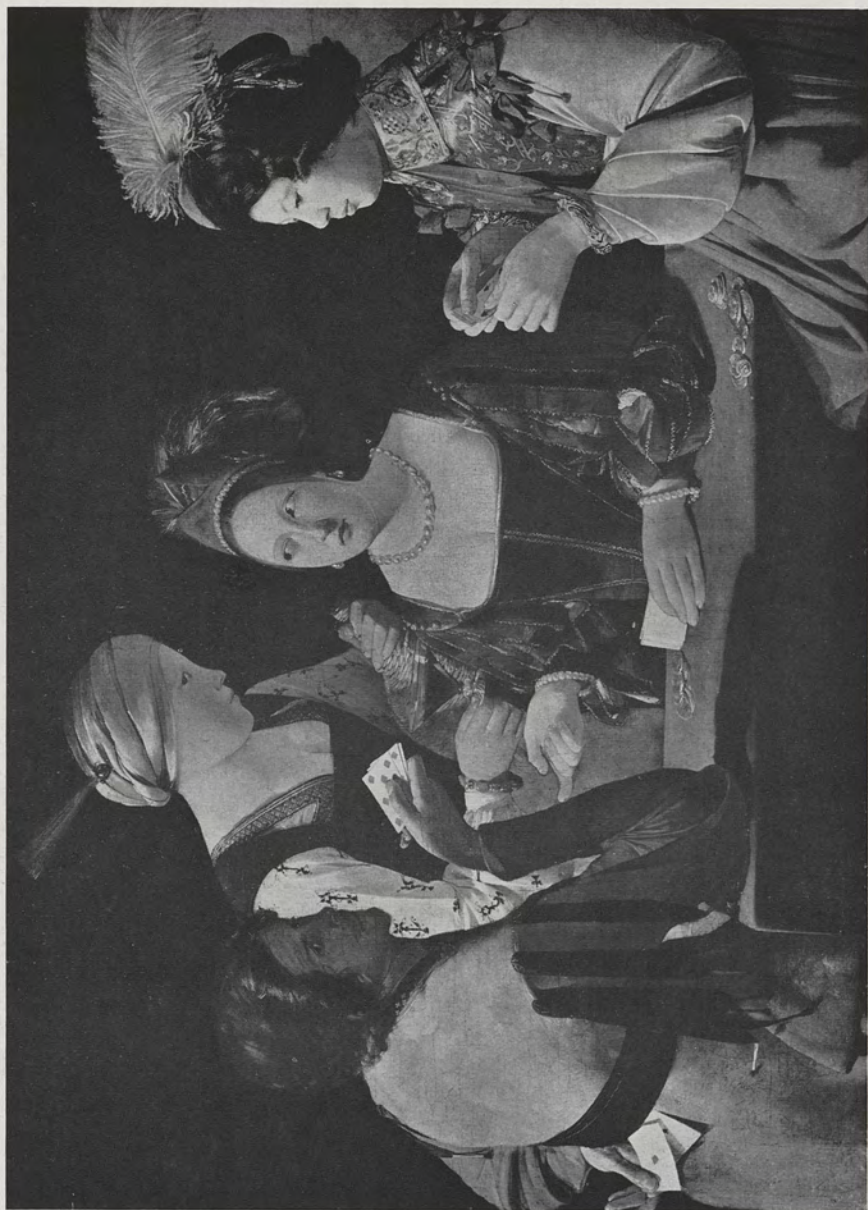
16. VINCENT VAN GOGH, *Self-Portrait*



36. MEINDERT HOBBEEMA, *Landscape with Watermill*



38. WILLIAM HOGARTH, *The Graham Children*



43. GEORGES DE LA TOUR, *The Sharper*



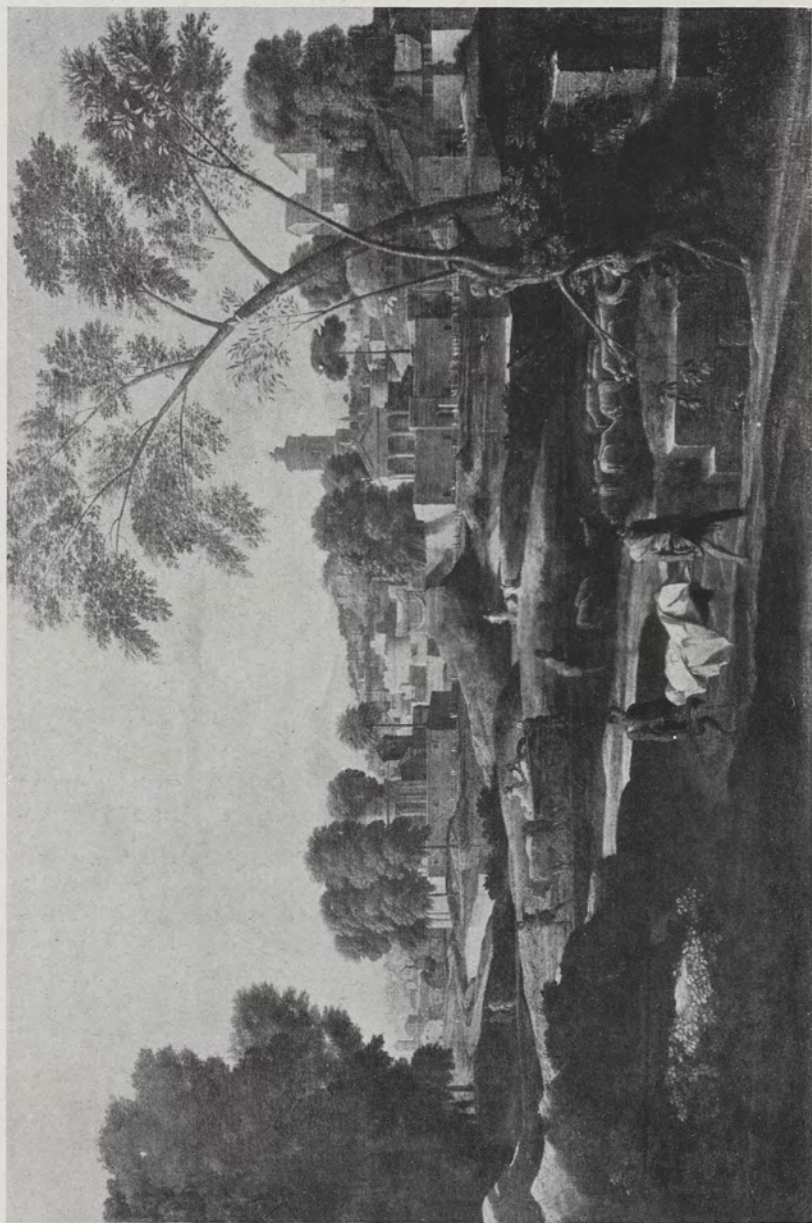
40. PIETER DE HOOCH, *The Linen Cupboard*



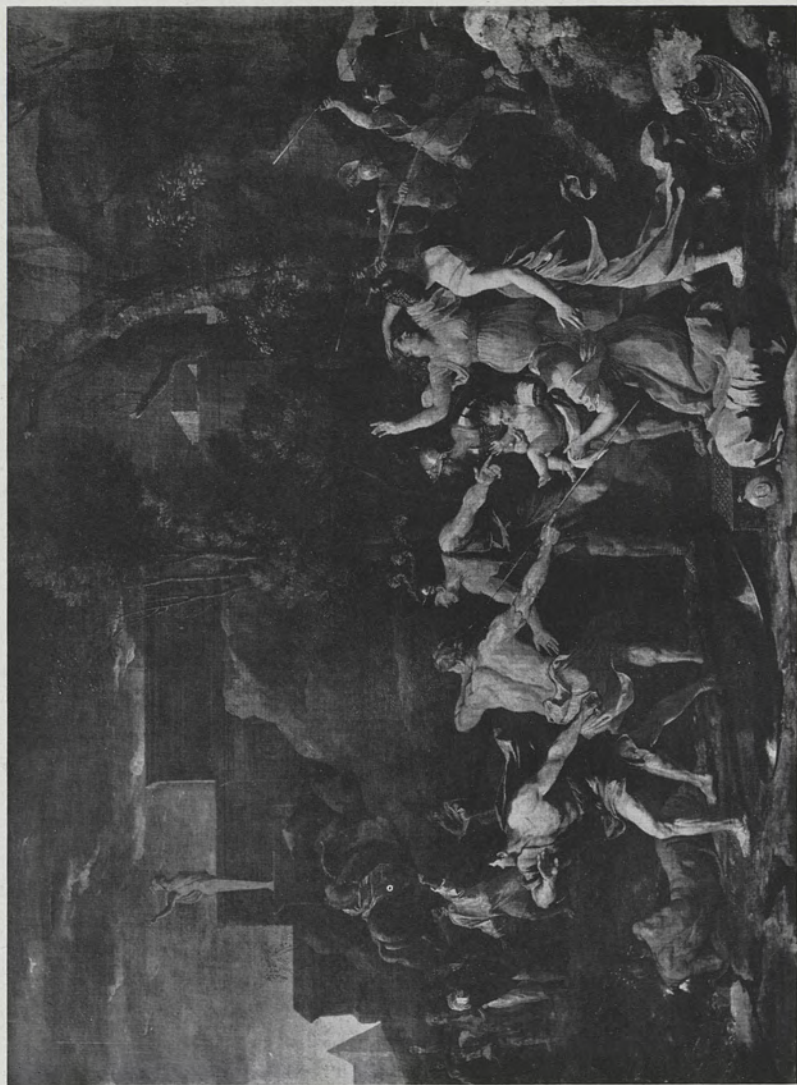
47. ALESSANDRO MAGNASCO, *The Synagogue*



49. ISAAC OLIVER, *Sir Anthony Mildmay, Knight of Apethorpe*



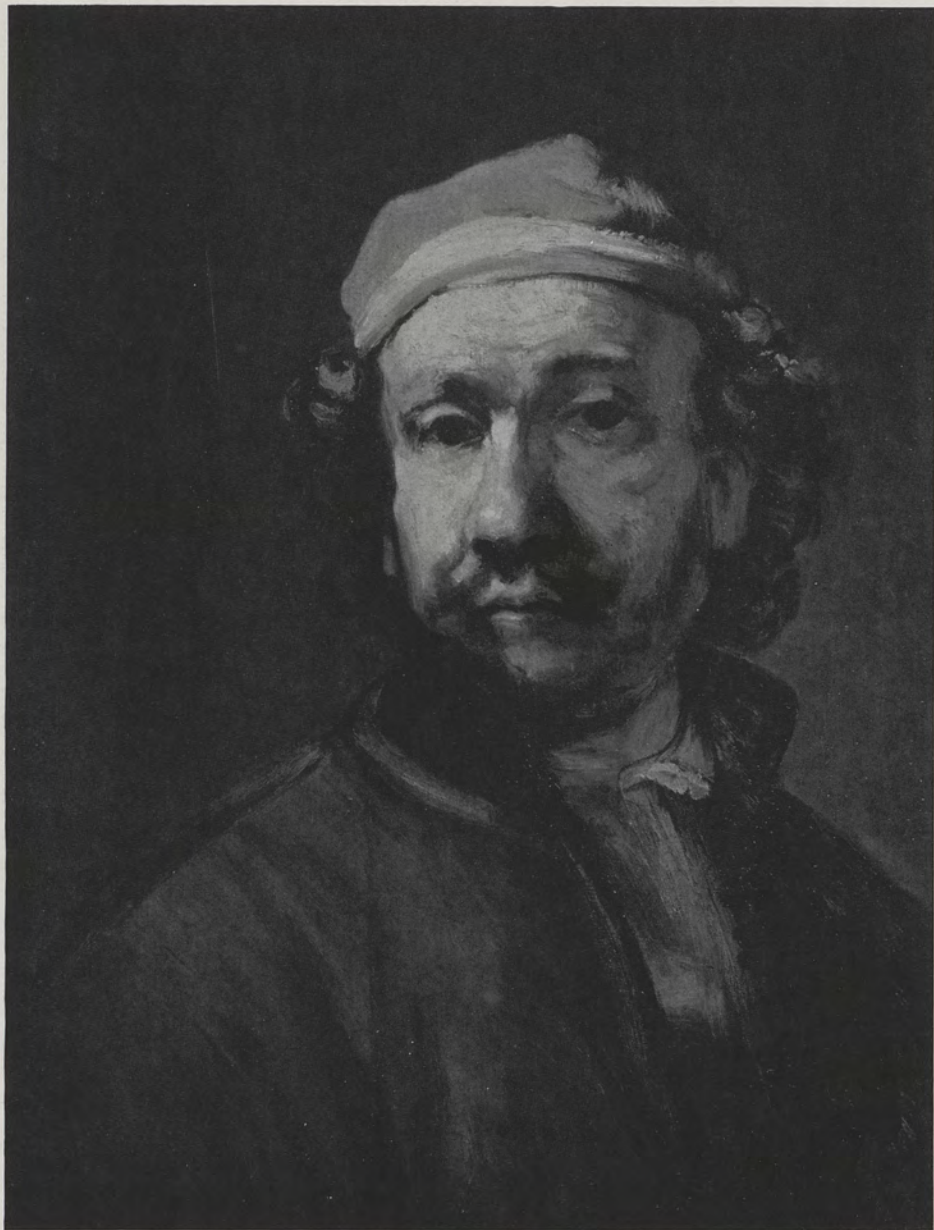
52. NICOLAS POUSSIN, *The Funeral of Phocion*



53. NICOLAS POUSSIN, *The Rescue of the Young Pyrrhus*



54. REMBRANDT HARMENSZ VAN RIJN, *The Rape of Europa*



56. REMBRANDT HARMENSZ VAN RIJN, *Self-Portrait*



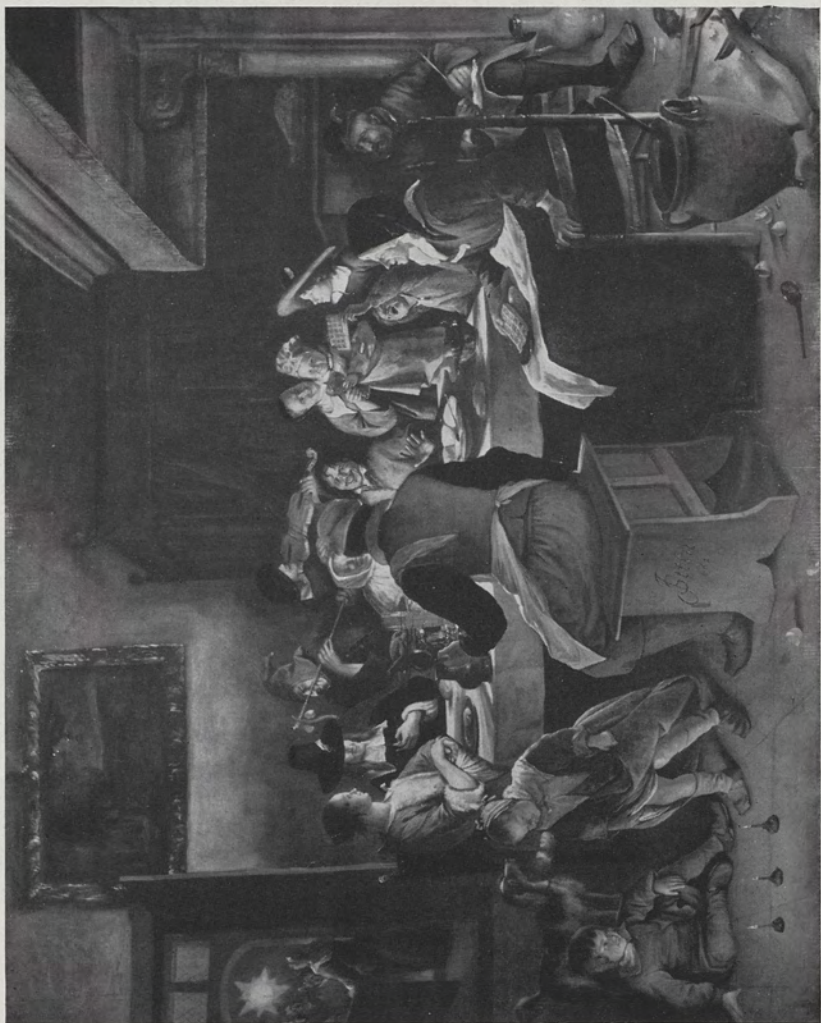
57. REMBRANDT HARMENSZ VAN RIJN, *Juno*



58. PETER PAUL RUBENS, *Peace and Plenty*



60. HERCULES SEGHERS, *A Romantic Landscape*



62. JAN STEEN, *The Twelfth-Night Feast*



59. JACOB VAN RUISDAEL, *A View of Haarlem*



64. JOSEPH MALLORD WILLIAM TURNER, *Peace: Burial at Sea of Sir David Wilkie*



65. JAN VERMEER VAN DELFT, *The Milkmaid*



68. JEAN ANTOINE WATTEAU, *The Judgment of Paris*

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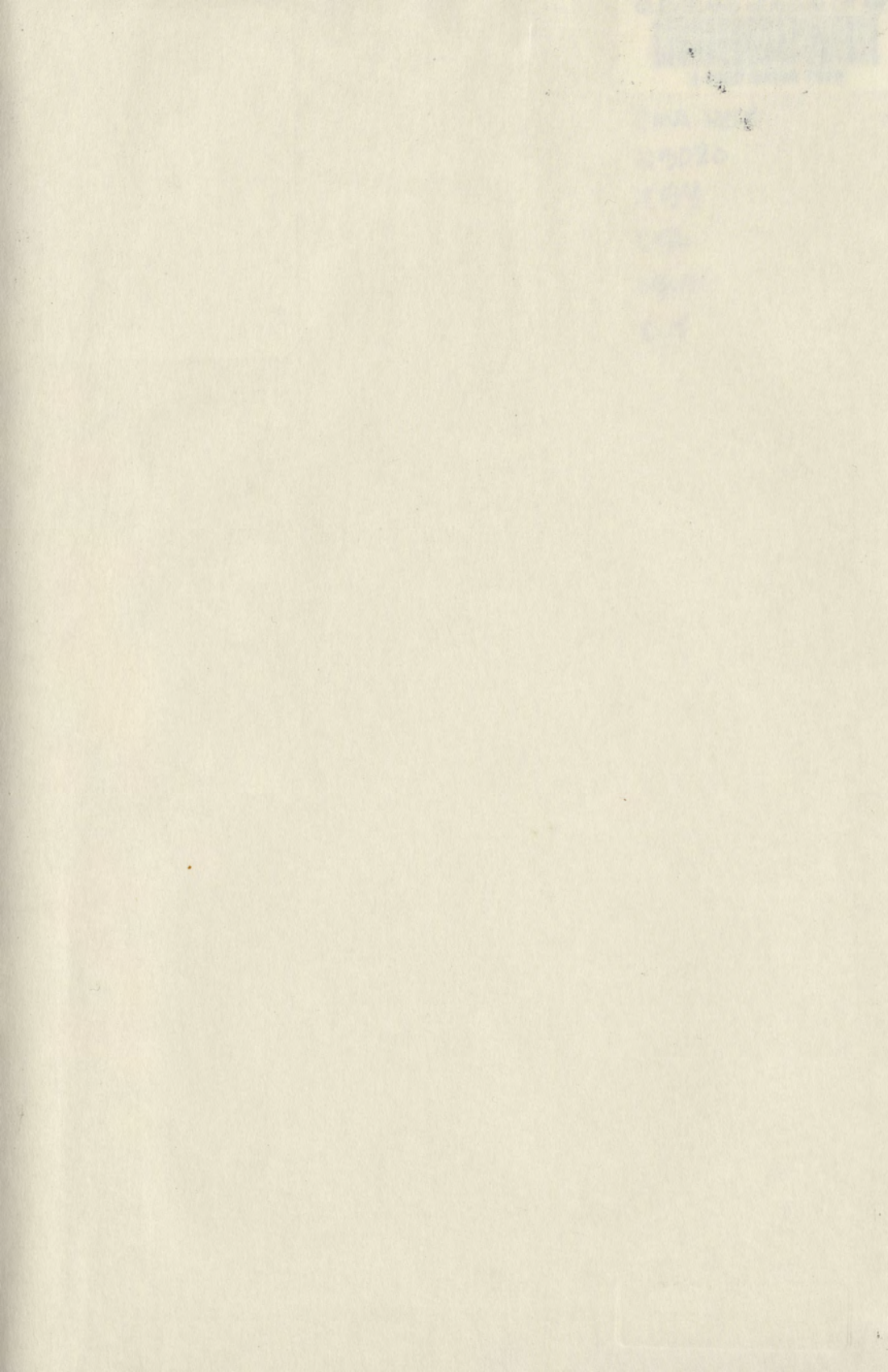
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